

the marquee • act 4 • scene 2

DECEMBER 1977

AN INVITATION FOR YOU

Your Board of Directors are working on a truly marvelous Theatre Conference for the State of Kansas this coming spring. We hope that you and your colleagues and/or students intend to participate. Although still in the planning stage, the potential events should convince you that no Theatre person can possibly afford to miss this convention at the Holiday Plaza hotel in Wichita from noon on Friday, March 10 until Sunday, March 12, 1978.

Guests from outside the State will be Prof. Milly Barranger, President-Elect of the American Theatre Association; Carveth Osterhaus, a marvelous choreographer; Jean Adams Wray, past President of the American Community Theatre Association; and Geraldine Siks, one of the world's most honored authorities in the field of children's theatre and drama in education. They come from as far as New Orleans and Seattle to meet you and share their experience and love of the theatre.

Workshops will be available on all levels to fill as many needs as possible. Want to learn some simple, basic choreography for those tough moments when you must stage a musical comedy? Are you an inexperienced director who'd like to get some down-to-earth basic techniques from an expert? Want to learn some professional auditioning and reading techniques to improve your chances for getting the role you'd like? Want to learn how others have faced the problems of producing plays in distinctly non-theatrical facilities? Want to learn some really basic techniques for theatrical lighting? Want to learn how to build scenery when you have almost no budget? Want to learn techniques for using dramatics in education? Want to see creative dramatics at work with little children? Want to learn about stage management, working with volunteer help, courting your local media for publicity, touring your theatre productions on any scale, large or small? Want to go to a great theatre conference? Of course you do! Start planning now.

In the evenings, we will be guests of Wichita State for performances and play readings at Wilmer Auditorium. Friday evening will consist of a series of short performances from University, College and Community College theatres (reader's theatre, cuttings from full-length plays, one-acts, children's theatre, etc.). All college directors are encouraged to submit a potential performance for this event. Each scene will be discussed in workshop-style. Directors are encouraged to submit a note concerning their objectives in producing their scene so that the responder may include those concerns in the discussion. Send your performance suggestion to Joyce Cavarozzi, who will coordinate this session.

Saturday evening will consist of a similar series of short performances from the Secondary Schools, featuring the winning one act plays from the Wichita North Forensic Tournament. Discussions with responders will follow as with the college performances above. Nadine Charlsen will coordinate this event.

And both Friday and Saturday evenings, at the same time as the above mentioned events, concert readings of new, original playscripts will be given at Wichita State's Pit Theatre. All new scripts or cuttings of no more than an hour in length are welcome. Playwrights should: 1) Bring their own group of performers to do the reading of their play, 2) send a single copy of the script for the responder, and 3) Contact the coordinator ahead of time so he can pre-plan the sessions. Coordinator is Dick Welsbacher of Wichita State.

We also want you to bring your actors and productions for the performance room which will operate throughout the days. Friday afternoon will be devoted to Secondary School non-contest pieces — experimental, reader's theatre, musical, puppets; the kind of thing you can't take to a contest. If you'd like to bring a production, contact Nadine Charlsen. Saturday afternoon will be devoted to plays for children. If you'd like to bring a scene or short play, contact Charlotte Dodson.

And last but certainly not least, two kinds of auditions will be held for most of the day on Sunday. Our continuing professional theatre auditions for paid theatre work in both summer and year-round companies will be coordinated by John Holly of Wichita Music Theatre. Information for performers will be forthcoming; all theatres interested in casting from these auditions should contact Mr. Holly. Parallel with these auditions will be auditions by high school performers for college scholarships. Secondary teachers should encourage their students to audition, and all colleges, universities and community colleges may use these audition times as an opportunity to promote their programs, give out financial aid packets, scholarships, and the like.

Surely now you begin to understand what we meant when we said that you should participate in this exciting theatre festival. Performance opportunities are available for every type of theatre with the proviso that the productions not be extremely lengthy. And in each case we have planned to provide constructive response and discussion as a means of learning and growing together. How can you resist this opportunity, this invitation to join your friends and share your theatre? The names and addresses of A.K.T. board members are listed below. Please contact those who coordinate the events in which you'd like to participate now.

AKT EXECUTIVE COMMITTEE ROSTER

President Dr. Lloyd Anton Frerer Department of Speech Fort Hays State University Hays, Kansas 67601	President-Elect Dr. Ronald Frederickson Department of Speech Emporia State University Emporia, Kansas 66801	Division Chairpersons: Children's Theatre Ms. Charlotte Dodson 1932 Collins Topeka, Kansas 66604	Community Theatre Ms. Twink Lynch 1334 Lakeside Dr. Topeka, Kansas 66604
Executive Secretary-Treasurer Mr. Mike Pearl Department of Speech Fort Hays State University Hays, Kansas 67601	Past-President Dr. Jed H. Davis University Theatre University of Kansas Lawrence, Kansas 66045	Professional Theatre Mr. John Holly Music Theatre of Wichita Century 11-Suite 201 Wichita, Kansas 67202	Secondary School Theatre Ms. Nadine L. Charlsen Campus High School 2100 W. 55th St. South Wichita, Kansas 67218
		College & University Theatre Ms. Joyce Cavarozzi Theatre Department Wichita State University Wichita, Kansas 67208	Community and Junior College Mr. Kevin Alexander Allen County Community College Iola, Kansas 66749

DUES DUE

The time has come to renew your membership or, as the case may be, to join your theatre association for the first time. Frankly, the dues are fantastically cheap because the money is less important than the need for participation from all of you who take joy in the theatre. It is lovely to have organizations join at \$15, if they can afford that extra support, but individual membership for a mere \$5 is what we really need. Do please fill out the membership application on the back page for your 1978 membership and mail it in soon. Make sure you note the category concerning **The Marquee** so we won't get you on the mailing list more than once. It's easy to add a name to this I.B.M. monster but nigh onto impossible to delete one.

THEATRE SPACES

D. M. Gooder

Small theatres continue to be built in many communities across the country. In others, existing buildings are being converted for theatre use. Occasionally, a group of arts organizations including a theatre group, combine to renovate or build with center facilities for all. But, building costs have doubled since 1969; they are up almost three times from 1960. Many experts believe they will increase at least 10% per year for the indefinite future, maybe double again in five to seven years. A recent survey by the American Theatre Association indicated that building costs, at least where winter cold is a significant factor, or where building codes require non-combustible materials, have reached a level of \$45 to \$50 per square foot. These costs do not include land, landscaping, parking areas or theatrical equipment. They do include architects and other professional fees, heating, ventilating, and air conditioning equipment and theatre seating.

An analysis of the material collected indicates that with minimum but adequate support space including lobbies, dressing rooms, etc. the building may have no more than about 25 to 30 square feet per seat. Where more generous facilities are desired, this figure may double. Thus, at the rate of \$50 per square foot and 30 square feet per seat, the cost per seat, at a minimum, would be \$1,500. Actual reported figures seem to run \$1,800 to \$2,000 per seat. On the other hand, those who report recent conversions of existing buildings to theatre use report costs in the range of \$350 to \$600 a seat.

The most popular audience capacity seems to be around 250 seats, more or less. Some are as high as 500 to 600, some less than 100.

Some theatres have been able to cut costs substantially through large donations of labor and materials. The community theatre in Bremerton, Washington cut costs to less than \$25 per square foot by major contributions of labor, equipment and materials.

In light of the fact that building costs will probably increase significantly for the indefinite future, it is wise to plan now for early action. It is even possible to consider borrowing substantial funds if you can show a surplus for two or three years and can persuade a lender that the surplus would grow in the future. \$100,000 to be repaid over 25 years at 9% interest requires an annual debt service of about \$10,000. Keep in mind that money borrowed for 1978 will be paid off in progressively smaller dollars over the years ahead and that interest rates are not likely to decline significantly in the near future, if ever.

Almost every group can increase its audience by vigorous, well planned subscription drives. The attention accompanying a new building or the conversion of an old building funding drive regularly result in doubling, even tripling, your audience.

Start your planning now. Plan to break ground in three years. Build your audience, break into the black, expand your support group. Involve community leaders, bankers. Develop your community services. Improve your business management; cut costs until it hurts. Above all demand a deep commitment to artistic quality, your art — to the community, your constituency — and to yourselves.

But what kind of performance space — proscenium, open, thrust, round, flexible, multiiform? How much and what kind of equipment? How many seats? How much support space?

To answer these and other design questions:

First - Analyze your own experience.

Second - READ - READ - READ!

Third - Visit other theatres, on campus, in high schools, in other communities.

Fourth - Talk to one or more theatre consultants — a one or two day consultation is not overly expensive and will pay big dividends. Most architects have had little experience in designing theatres.

Fifth -

Talk with other community theatre groups in your area — particularly those who have recently built or converted a performance space.

Sixth -

Carefully examine available buildings in your community. Can they be converted? Is adequate parking available? How about safety, building and zoning codes? Involve an architect, a contractor, a structural engineer.

Seventh -

Realistically analyze your financial strengths and weaknesses. Remember the Ford Foundation won't build it for you; neither will the National Endowment or your State Arts Council. Building money is local money.

Good luck and remember that the American Community Theatre Association and your state and regional associations stand ready to provide advice and counsel whenever needed.

BIBLIOGRAPHY — THEATRE ARCHITECTURE

NEW — CONVERTED

James Hull Miller

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Educational Facilities Laboratories, 850 Third Avenue, New York, New York 10022.

New Places for the Arts, (1976), \$5.00.

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Brooks McNamara, Jerry Rojo and Richard Schechner

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Arch Lauterer

"Housing the Theatre" in **Organizing a Community Theatre**, (1945), National Theatre Conference (out-of-print)

Stephen Joseph

Theatre in the Round, (1967), \$22.50, Taplinger Publishing.

Hub Electric Company, 940 Industrial Drive, Elmhurst, IL 60126

Lighting for Theatrical Presentations on Educational and Community Proscenium — Type Stages, (1968).

The Open Stage, (1965).

Little Theatres From Modest Spaces, (1962).

Engineered Lighting and Control Equipment for Open Stage Theatres, (1960).

Hub Lighting Systems for Childrens Theatres, (1960).

American Theatre Planning Board

Theatre Check List: A Guide To The Planning and Construction of Proscenium and Open Stage Theatres, (1969), Wesleyan University Press, Middleton, Connecticut, \$4.95.

James P. Steinfelds

Checklist for Planning New Theatre Facilities, (\$4.00), ACTA Micropedia, Series: Spokane Civic Theatre, Box 3191, Spokane, Wash. 99220.

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"Theatre Architecture in the '70's", \$1.00.

Richard Southern

The Open Stage

Seven Ages of Theatre

Harold Burris — Meyer and Edward C. Cole

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Thomas S. Turgeon

"Kenyon Theatre — A New Thrust", Kenyon Alumni Bulletin, April, 1977.

John Wray Young

"Where Do Citizens Do Plays in the Community", chapter seven in **The Community Theatre and How It Works**, (1957), Harper & Brothers.

MORE THEATRE AROUND THE STATE

BUTLER COUNTY COMMUNITY COLLEGE, ELDORADO

Abelard and Heloise - Oct. 6-8; **God's Favorite** - Nov. 30-Dec. 3; **Three Tales From Japan** - Feb. 14-18; To be announced - May 4-6.

COFFEYVILLE COMMUNITY JUNIOR COLLEGE - COFFEYVILLE

National Shakespeare Company - Othello and As You Like It - Nov. 10; **Little Theatre for the Deaf** - Jan. 12.

GARDEN CITY COMMUNITY COLLEGE - GARDEN CITY

Charlie's Aunt - Oct. 20-22; **Antigone** - dates to be announced; **Children's play** - to be announced.

MANHATTAN CIVIC THEATRE - MANHATTAN

Sl euth - Sept. 16, 17, 23, , 30, Oct. 1; **Kiss Me Kate** - Oct. 28-30, Nov. 4-6, 12-13; **A Short in the Dark** - Jan. 20-21, 27-28, Feb. 3-4; **The Crucible** - March 3-4, 10-11, 17-18; **Cactus Flower** - April 14-15, 21-22, 28-29.

SAINT MARY OF THE PLAINS COLLEGE - DODGE CITY

Androcles and the Lion - touring January through May; **A Funny Thing Happened on the Way to the Forum** - April 21-23.

SEWARD COUNTY COMMUNITY COLLEGE - LIBERAL

You're a Good Man Charlie Brown - Oct. 27-30; **Arsenic Old Lace** - Nov. 18-19; **No, No, Nanette** - April 13-16.

SHAWNEE MISSION NORTH - SHAWNEE MISSION

Inherit the Wind - Oct. 25-27; **Hello Dolly!** - Feb. 16-18; **Our Hearts Were Young and Gay** - April 20-22.

TOPEKA CIVIC THEATRE - TOPEKA

The Me Nobody Knows - Sept. 29-Oct. 22; **Inherit the Wind** - Nov. 4-19; **How the Other Half Loves** - Dec. 2-23; **I Do, I Do** - Jan. 27-Feb. 25; **The Secret Affairs of Mildred Wild** - April 14-May 6; **Equus** - March 10-April 1; **Same Time Next Year** - May 19-June 10; **Pippin** - June 30-July 29.

MORE GUEST CRITICS AVAILABLE

SAINT MARY OF THE PLAINS COLLEGE - DODGE CITY

Harry Langdon: directing, children's theatre, theatre history, and acting.

Barney Korbelik: technical theatre, design, lighting, and make-up.

Bonnie Reule: interpretation, readers' theatre.

NON-PROFIT THEATRES AND THEATRE ASSOCIATIONS CAN LOBBY NOW

D. M. Gooder

Every person as an individual could always write his U.S. Congressman or Senator, his State assemblymen, representative or senator, his city councilmen, his county commissioner supporting or opposing proposed laws and ordinances. However, tax exempt organizations (particularly 501 (c) (3) organizations) have been extremely reluctant to do so either directly or by urging their members to do so, because their tax-exempt status might be jeopardized if an Internal Revenue agent should report that the organizations lobbying activities constituted a "substantial" part of the group's activities. No one was certain what quantum of activity would be held to be "substantial".

The need for such activities by arts organizations has never been greater. Nor has the opportunity to be effective and to reap some rewards indirectly. Every year or two, state legislatures consider bills appropriating funds for state arts councils. Every year Congress considers bills funding the National Endowment for the Arts, as well as other bills affecting theatre and the other arts.

Now the Federal Tax Reform Act of 1976 has opened the door for lobbying ("influencing legislation") by not-for-profit corporations formally classified as 501 (c) (3) organizations by the Internal Revenue Service, ("IRS"). These include those theatres and theatre associations which have been ruled by IRS not only to be exempt from federal income tax but also to be public foundations gifts to which are deductible by the givers in computing their federal income taxes.

WARNING: First: Each organization should have a lawyer review its formal "articles of incorporation" to determine whether under the law of the state of incorporation it is permitted to lobby. Amendment of these articles may be necessary.

Second: The organizations must file with the IRS Form 5768, "Election by an Eligible Section 501 (c) (3) Organization to Make Expenditures to Influence Legislation".

Third: The law does **not** permit the organization to campaign on behalf of candidates for office or to contribute to such campaigns.

so organization so electing an organization on lobbying activities up to 20% of its annual expenditures if total organization expenditures for all purposes are not over \$500,000. (The percentage declines as expenditures increase beyond that amount.) No more than 25% of total lobbying expenditures may be used in efforts to affect the opinions of the general public or any segment thereof and thus indirectly to influence legislation (so called "grass roots" lobbying).

For example, if the organization's expenditures in a year total \$100,000 for its own general tax exempt purposes and for lobbying, \$20,000 may be devoted to lobbying and \$5,000 of this amount may be used for "grass-roots" lobbying.

In general, unpaid time of members (volunteers) spent on lobbying does **not** have to be assigned a dollar value and included in the calculations. On the other hand, lobbying time of paid officers or staff members and office or reimbursed expenses related thereto should be included.

What is meant by "influencing legislation"?

1. Any attempt to influence any legislation through a move to affect the opinions of the general public or any segment thereof ("grass roots lobbying"); and

2. Any attempt to influence any legislation through communication with any member or employee of a legislative body, or with any Government official or employee who may participate in the formulation of the legislation.

But the term does **not** include the following activities:

1. Making available the results of nonpartisan analysis, study, or research;

2. Providing technical advice or assistance (where such advice would otherwise constitute the influencing of legislation) to a governmental body, or to a committee or other subdivision thereof, in response to a written request by such body or subdivision, as the case may be;

3. Appearing before, or communicating with, any legislative body with respect to a possible decision of that body which might affect the existence of the organization, its powers and duties, its tax-exempt status, or the deduction of contributions to the organization;

4. Communicating with a Government official or employee, other than —

a) A communication with a member or employee of a legislative body (when such communication would otherwise constitute the influencing of legislation), or

b) A communication with the principal purpose of influencing legislation.

5. Communications between an organization and its bona fide members with respect to legislation or proposed legislation of direct interest to the organization and such members, unless these communications directly encourage the members to influence legislation or directly encourage the members to urge nonmembers to influence legislation.

Each organization should keep in mind that it will be subject to an excise tax if lobbying expenditures exceed the dollar limits described above. In addition, that tax exempt status of the organizations will be jeopardized if the actual lobbying expenditures exceed the prescribed dollar limits by more than 50 per cent over a four-year period.

AMERICAN COLLEGE THEATRE FESTIVAL

ACTF X is here. Again it is a celebration, a party, a gathering of friends, a mirror held up to examine the art we've agreed to cherish.

This year the host is Robert Welk; the place is the U. of Nebraska/Omaha; the dates, January 18-21. (The Irene Ryans begin the festivity on Wednesday afternoon.) Please write Bob concerning hotel accommodations. We expect to offer winning plays the choice of several theatres in Omaha and may, therefore, be able to send more productions than usual, quality permitting.

FLY TO NEW YORK CITY OVER SPRING BREAK

The University of Kansas is organizing a trip to New York City over spring break for Kansas Theatre people. You will be able to fly from Kansas City on Monday, March 13 and return to K.C. on Sunday, March 19, spending a total of six nights in New York, during which time you will see five Broadway productions.

The price per person varies, depending on the number of persons in each room: \$350—two to a room; \$340—three to a room; \$325—four to a room.

The money must be collected early in January. If you are interested, contact: Dr. Bobby Patton, Speech Dept., University of Kansas, Lawrence, KS 66045.

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ASSOCIATION OF KANSAS THEATRE

Membership Application

Name _____

Address _____

City, State, Zip _____

1978 Dues

Regular \$5: Number _____

Student \$3: Number _____

Organization \$15: Number _____

Make checks payable to A.K.T.

Are you currently receiving the Marquee? yes _____ no _____

Are you becoming a member of AKT for the first time? yes _____ no _____

With which AKT Division should you like to be affiliated?

Community theatre _____

Children's Theatre _____

Professional Theatre _____

Secondary School Theatre _____

Community College Theatre _____

University and College Theatre _____

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